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imaginary, contrary to phonetic law, and unnecessary. Diez' etymology has been adopted by Brachet, Scheler, Littré, Gröber (who, however, prefers *CŪLCĪTĪNUM, proparoxyton: *Arch. f. Lat. Lex.* i 556), G. Körting ('Lat.-Rom. Wörterb.'), and Skeat (s. v. *cushion*), whence it is reproduced in the English and American dictionaries.

COXINUM ('the thing to be placed under the thighs,' COXA, 'a thigh') is doubtless the prototype of Old Fr. and Prov. *coissin*, Cat. *coixi*, Sp. *cojin* and Ital. *coscino*, *cuscono*. But because it satisfies Old Fr. *coissin*, etc., COXINUM cannot at the same time be accepted as the etymon of *coussin*, which evidently has had a different history.

Ital. *coltrice* CULTRĪCAE by metathesis for CŪLCĪTRAE leads me to suspect the same transposition for CŪLCĪTA into *CŪLŪTĪCA for the French. CULCITULA OCCURS FOR CULCITULA in Festus; CULCICIARIUS FOR CULCIT (R) ARIUS in a *charte* from the Abbey of St.-Germain-des-Prés, anno 1200, as follows: "*plateam contiguum domui Fabiani culticiarii . . .*" (Du Cange, s. v.).

We are then justified in writing a form *CŪLTĪCĪNUM, which regularly gives us *coltt's'in* *coults'in* *coussin*, the medial *t* of the group *ltc* being lost in the *t* of the fronted *k̄>lj>t's*.

The treatment of the medial *t* places this word in the same category with PŪLLĪCĪNUM *poussin*. For the Latin form, cf., outside of Diez' 'Wörterb.' (3rd ed.) ii, 404, examples of PULCINUS, -A in Diefenbach, 'Novum Glossarium,' and also Muratori, 'Antiq. Ital.,' ii, col. 169, where is quoted a diploma of Ludwig III (king, afterwards emperor) of about the year 900. This diploma has: *cum aliis insulis* [in the Po?] *quae vulgo pullicini vocantur*. Muratori adds: "Ughellius corrupte habet pulcini." Compare also *DULCĪNA (DULCIANA Du Cange, a musical instrument) *dolcine*, *doucine*; *rous-sin* is possibly RŪNCĪNUM + SŪLCUS, 'agrestis,' = *RŪLCĪNUM (Cf. ROSCINUM = SULCATORIUM, Trier MS. of the *Henrici Summarium*, Diefenbach s. v. *Runcinus*).

Ascoli (*Arch. Glot.*, ix, 103 note) was the first to point out that *CŪLĪCĪNUM—Diez (dimin. of CŪLEX)—does not satisfy phonetic law for Fr. *cousin*, 'gnat,' on account of the voiced *s*. Further investigation will probably show

this word of Provençal origin, where the earlier vocalization of the *l* placed the *t's* in intervocalic position. (Suchier, 'Grundriss,' i, 582). Cf. PULLICINUM Prov. *polzin*, *pouzi*.

French *couche*, *colchier*, *coucher* can well be derived from *CŪLTĪCA (for CŪLCĪTA) *CŪLTĪCARE, the verb by levelling from the stem-accented forms: *CULTICAT *colchet* in Roland. For the *t* preceded by a liquid, cf. PERTĪCA *perche*; PORTĪCUM *porche* (see *Zf.R.P.*, xiv, 561) REVĪNDĪCAS *revanches*.

I need not say that this etymology removes the difficulty (supposed or real) of the French *ç* which is found instead of the *ç* expected from the ordinary etymology CŪLLŌCARE (Diez). In my opinion, the definite idea of 'a bed to lie on' is too well preserved in *couche*, *coucher* and their derivatives for these words to be derived from a form of such general signification as COLLOCARE.

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THE ALLEGORY OF DE LORRIS "ROMANCE OF THE ROSE."

THE allegory of the first part of the 'Romance of the Rose,' the four thousand lines written by Guillaume de Lorris, is simply planned and consistently developed. Nearly half a century after death interrupted his work, Jean de Meun took the body and desecrated the soul of the poem, adding to it eighteen thousand lines which have given to the work of de Lorris their own well-deserved reputation for bad art and bad morals. The connection between the two portions—or rather the two poems comprised under the one title—does not, however, extend beyond the names of a few characters and the barest outline of plot.

The original plan of the Romance was, briefly: under the allegory of the plucking of a rose to symbolize the wooing of a woman. The conventional Lover, in the conventional dream of mediæval poetry, is admitted to the garden of Pleasure, and, after dancing with the merry company around the God of Love, explores the garden. Beside the fountain of Narcissus he becomes enamored of a rose, and, in attempting to pluck it, is pierced by Love's arrows.

Evidently a rose could have no objection to being gathered, neither could it feel any responsive regard for the enamored youth. It was, therefore, necessary to symbolize the sentiments of a maiden, and to make them independent characteristics. De Lorris, with a stroke of genius which surpasses everything in his poem, comprehended the mind of a woman in the early days of a too vehement wooing, analyzed its conflicting emotions, and gave to each a personality and a name. They divide into two parties, those who aid and those who oppose the Lover. His most formidable foe is *Dangier*, which M. Gaston Paris translates "the tendency, innate in a woman, not to yield without resistance to him who implores her." The Chaucerian use of *Danger* in the same sense is familiar. The strongest ally is *Bel Accueil*; to quote M. Paris again, "the favor which the same woman shows at another time." To me it seems rather that good fellowship which a woman may give to a man whom she does not consider as even a potential lover. *Camaraderie* in modern French, and *Chumminess* in current American, express the idea.

After many rebuffs, the Lover's course is prosperous, and Venus procures for him permission to kiss the Rose. The introduction of Venus is symbolic of the first response to the Lover's passion, the awakening of a reciprocal feeling in the lady of his choice. His bliss is brief, for a new set of foes arise against him, personifications of the thoughts and conventions of the world, with which lovers are usually at strife. A varied conflict is waged; aided by the new forces, the Lover's enemies prevail; and when his prospects seem most hopeless, the poem abruptly stops.

The chief difficulty of an English translation or paraphrase of this work lies in finding equivalents for the names bestowed on the allegorical characters. French readers have the advantage of employing practically the same medium used in the construction of the original. The fourteenth century English version, which we may call Chaucerian even if we do not care to ascribe it to Chaucer, gives a literal translation, and the connection between the languages justified the method. But we have grown away from the French as

well as from the English of the Middle Ages, and the direct adoption of words often fails to reproduce the original ideas. That the method of literal translation is now inadequate is shown by Mr. Henry Morley's paraphrase of the Romance in his 'English Writers.'

When, for example, *Dangier* is rendered *Danger*, the average reader entirely loses the significance of the French word. *Fair Reception* is a direct translation of *Bel Accueil*; but *Fair Reception* in Mr. Morley's paraphrase does not mean what *Bel Accueil* does in the original. There are in the 'Romance of the Rose' terms used with two meanings; as, *Honte* is one of the arrows of Love, and is also one of the defenders of the Rose; *Doux Regard* is the companion of the God of Love and is also one of the comforters promised to the Lover. When, therefore, *Honte* is translated always as *Shame*, and *Doux Regard* invariably as *Sweet Look*, the interpretation is needlessly confused; for whoever has read the poem must know that *Doux Regard* as the kindly feeling attendant on Love, and *Doux Regard* as the vision of his lady that cheers the Lover are far from the same quality, and that neither is satisfactorily rendered by *Sweet Look*.

The translation can often be best made from the context; as, for instance, in the case of the word last cited. The introduction of *Doux Regard* as the companion of the God of Love, bearing his arrows when they are not in use, but relinquishing them when action is required, makes it apparent that he here personifies love potential or quiescent, the sentiment of friendliness.

In the following paragraph, I have endeavored to give modern equivalents for the original words, wherever the Chaucerian version is archaic or obsolete. When no word appears in the third column, the modern rendering is the same as the Chaucerian.

PICTURES ON THE OUTER WALL OF THE GARDEN:

ORIGINAL.	CHAUCERIAN.	
Convoitise	Coveitise	Covetousness
Envie	Envye	
Felonnie	Felony	
Haine	Hate	Hatred
Papelardie	Pope-Holy	Hypocrisy
Povreté	Povert	Poverty

PICTURES ON THE OUTER WALL OF THE GARDEN:

ORIGINAL.	CHAUCERIAN.	
Tristesse	Sorowe	
Veillesse	Elde	Age
Vilennie	Vilany	

INHABITANTS OF THE GARDEN:

Biauté	Beaute	
Cortoisie	Cortesie	
Dédiut	Myrthe	Pleasure
Doux Regard	Swete Lokyng	Friendliness
Franchise	Fraunchise	Freedom
Jonesce		Youth
Largesce	Largesse	Liberality
Liesce	Gladness	Mirth
Oiseuse	Ydelnesse	Indolence
Richece	Richesse	Wealth

ARROWS OF THE GOD OF LOVE:

Desespérance	Wanhope	Despair
Honte	Shame	
Novel-Penser	New-thought	Fickleness
Orguex	Pride	
Vilenie	Vylanie	Baseness
Biau Semblant	Fair Semblaunt	Affability
Biauté	Beaute	
Compaignie	Company	Association
Cortoisie	Cortesie	
Franchise		Freedom
Simplece	Symplesse	Simplicity

COMFORTERS PROMISED TO THE LOVER:

Dous Parlers	Swete speche	Pleasant Converse
Dous Pensers	Swete thenkyng	Pleasant Thought
Dous Regars	Swete lokyng	Pleasant Vision
Espérance	Hope	

ALLIES OF THE LOVER:

Bel Acueil	Bialacoil	Comradery
Franchise	Fraunchise	Frankness
Pitié	Pite	

ENEMIES OF THE LOVER:

Dangier	Daunger	Reserve
Honte	Shame	Modesty
Jalousie	Jelousie	Suspicion
La Veille	Vekke	Conventionality
Male-Bouche	Wikkid-tunge	Slander
Paour	Drede	Fear

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SPANISH LITERATURE.

Rotron-Studien. I. Jean de Rotrou als Nachahmer Lope de Vega's. Von GEORG STEFFENS, Dr. Phil., Berlin, Gronau: 1891, pp. 104.

Boccaccios Novelle vom Falken und ihre Verbreitung in der Litteratur. Nebst Lope de Vegas Komödie: 'El Halcon de Federico,' von RUDOLF ANSCHUETZ. Erlanger Beiträge zur Englischen Philologie u. vergleichende Litteraturgeschichte. Erlangen: 1892, pp. 100.

THE influence of the Spanish drama upon the French theatre in the seventeenth century is a very interesting field of research, and the work of Dr. Steffens, upon the particular authors he has chosen, is a very thorough and scholarly one. At the outset, however, we are not a little surprised to find that, in the introductory chapter "Zur Biographie Rotrou's und zur Geschichte der Rotrou-Forschung," the name of Puibusque is conspicuous by its absence. It is now just fifty years ago since the latter's 'Histoire comparée des littératures espagnole et française' appeared. Dr. Steffens frequently quotes Schack, 'Geschichte der dramatischen Literatur und Kunst in Spanien,' which was first printed at Frankfurt, in 1845, two years later. Has Dr. Steffens overlooked Puibusque? Or, as the introduction is to contain 'eine kritische Zusammenstellung der wichtigsten Schriften über den Dichter,' did he not think him of sufficient importance? To judge from some of the very inferior, and in our author's own opinion, sometimes almost worthless books, that find a place in his list, this latter supposition is hardly probable. We are well aware that it is frequently said now-a-days, that the work of Puibusque is out of date, that he is often wrong, and oftener inaccurate, yet it is equally true that he is often right, and it seems that in the discussion of the present question, his book is worthy of mention. That Puibusque was not so far wrong in his estimate of Rotrou is shown by the following:

"Mais si Rotrou avait le pied plus ferme et la main plus haute que Hardy, Tristan, Mairat et du Rye, il ne mettait guère plus de régularité et de suite dans sa marche; le désordre de ses plans et la négligence de son style l'ont empêché de se soutenir au rang qu'il avait conquis. Sur ses trente-sept pièces, trois ou quatre seulement ont mérité de vivre; pourquoi le cacher? Le poète de Dreux avait le laisser-aller de La Fontaine, et n'en avait pas le patrimoine; harcelé par des créanciers qui lui demandaient sans cesse de l'argent ou